

Black Film Festival



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Newark 1977

Wednesday evenings at 7:30 p.m.

June 22 & 29; July 6, 13, 20 & 27

Admission Free

Van Houten Library Theatre at

New Jersey Institute of Technology, 99 Summit St., Newark

Co-sponsors:

The Newark Museum • The Newark Public Library • N.J. Institute of Technology • Newark College-Rutgers University

22

JUNE BLACK FILMMAKERS

Introduction: Dr. Clement Price, Rutgers University

Black Shadows on a Silver Screen

60 min./color/1975. Essex-Hudson Film Center.
Doris Davis examines this film in which prominent actors recount their experiences as stars in what were known as race movies: films produced by Blacks for Blacks between 1915 and 1950. These films were shown almost exclusively in the segregated theatres of the South and in primarily Black districts of the North such as Harlem.

Passing Through

105 min./color/1977. Larry Clark.
An eloquent statement about Black music, *Wrecked*, a promising young musician, struggling to relate his musical efforts to his cultural heritage, turns to an old Black musician, "Popeye Harris," for direction. The ensuing relationship results in Harris' imparting to young Wrecked a sense of the eloquence and power of Black music. The role of Popeye Harris, the culture-bearer, is played by 87-year-old veteran actor and composer Clarence Mason.

29

JUNE PAUL ROBESON

Introduction: James Brown, Newark Public Library

The Tallest Tree in the Forest: Paul Robeson

64 min./color/1976. Phyllis Films.
A documentary examination of the life of Paul Robeson, distinguished Black artist and social critic. Portrays him as the child of a runaway slave, as a Rutgers undergraduate with an outstanding academic and athletic record, as a singer and actor of international renown, and as an articulate critic of American racism.

The Emperor Jones

72 min./b&w/1933. Budget Films.
A film classic, Paul Robeson powerfully portrays Brutus Jones, a Black Pullman porter who becomes emperor of Haiti, in this film adaptation of Eugene O'Neill's play. Production was inspired by Afro-Americans in independent to Hollywood-produced films of the period which were riddled with demeaning stereotypes.

JULY BLACK MUSIC

Introduction: Dan Morgenstern, Executive Director, Institute of Jazz Studies, Rutgers University

Rhythm and Blues Revue

70 min./1950. K&P Pioneer Films.
A vivacious variety musical filmed on stage in a Harlem theatre and produced for all-Black audiences. Performers include Lionel Hampton, Count Basie, Cab Calloway, Nat King Cole, and Sarah Vaughn.

The Blues Accorder to Lightnin' Hopkins

21 min./color/1970. Essex-Hudson Film Center.
An informal portrait of the blues singer Lightnin' Hopkins in which the camera focuses not only on Hopkins but also on the rural Texas countryside in which he works. The film is improvisational in style, without formal narration; and, therefore, it reflects the free, improvisational character of Hopkins' music.

Got to Tell It: A Tribute to Mahalia Jackson

24 min./color/1974. Essex-Hudson Film Center; Phoenix Films.
A poignant account of the life of the great gospel singer, Mahalia Jackson, who spread the religious word of Afro-Americans in vast audiences throughout the world. The film poignantly depicts her early life in New Orleans, her years of struggle, and her rise to international fame. Commentary by Stokely Carmichael.

13

JULY BLACK LEADERS, BLACK IDEAS

Introduction: Mrs. Milton Beck

Adam Clayton Powell, Jr.: An Autobiographical Documentary

90 min./color & b&w/1976. Phoenix Films.

Malcolm X Speaks

44 min./b&w/1972. Evergreen Films.
A documentary account of the life and thought of Malcolm X, the film portrays his life, beginning with his early days as a street hustler, and moves on to depict his prison life, his conversion to Islam, and his subsequent role as spiritual and political leader of millions of Black Americans.

Legacy of a Dream

20 min./b&w & color/1974. Essex-Hudson Film Center.
A compilation of newsreels and videotape footage. (Includes a moving speech of Martin Luther King's career with statements by Coretta King and Andrew Young.)

20

JULY BLACK WRITERS

Introduction: To be announced

Paul Laurence Dunbar: America's First Black Poet

23 min./color/1970. Budget Films.
Dunbar was the first Black poet to "beat the Negroes" in poetry and express a "trinity." The film highlights Dunbar's best-known poems, concluding lyrically with a reading of Dunbar's short story, "The Lynching of Jube Bonheur."

Lorraine Hansberry: The Black Experience

52 min./color/1975. Essex-Hudson Film Center.
The life and writings of Lorraine Hansberry, civil rights activist and playwright, are examined extensively in this film: childhood on Chicago's South Side, student days at the University of Wisconsin, editor of Paul Robeson's newspaper, *Freedom*, and finally as an energetic, struggling writer.

My Childhood: James Baldwin

25 min./b&w/1967. Essex-Hudson Film Center.
The second part of a 2-part film which examines the childhood experience of Baldwin and Hubert Humphrey. Baldwin describes his childhood as characterized by poverty and despair intensified by racial hostility; but he concludes that his experiences, although nearly intolerable, may have spurred him into creativity.

27

JULY BLACK REFLECTIONS

Introduction: Dr. Clement Price

A Man Named Charlie Smith

26 min./b&w/1965. Syracuse University.
In an absorbing personal narrative of slavery in America, Charlie Smith, age 120, tells of his capture in Liberia at the age of 12 and of his experiences in America before and after the Civil War.

Old, Black, and Alive

20 min./color/1974. Essex-Hudson Film Center.
A documentary on the lives of elderly Blacks living in Macon County, Alabama. Interviews with persons between the ages of 90 and 99 reveal much about their feelings and the ways in which they cope with life.

Yonder Come Days

26 min./color/1975. Essex-Hudson Film Center.
72-year-old Black folk singer Benjie Jones demonstrates songs, games and music that originated among the slaves in the ante-bellum South and have survived to the present day. She teaches neighborhood children at her home in Georgia and students at Yale.

Fin the Prettiest Piece in Greece

20 min./b&w/1975. Syracuse University.
Singer Billie Holiday, age 70, looks back on her life and punctuates her reminiscences with songs, including "Fin the Prettiest Piece in Greece." Won the 1975 gold medal at Atlanta.

A six-week Festival of early and contemporary films featuring the history and culture of the Black people of America. Each program will be introduced by a speaker from the Greater Newark community familiar with the evening's subject.

The Festival has been arranged and the films selected by a committee representing the sponsors:

Clement Price, Assist. Professor of History,
Rutgers University, Newark

Alfred D. Price, Exec. Assistant to the President,
N.J. Institute of Technology

Mrs. Gloria Buck, Social Worker, Child Guidance
Dept., Newark Board of Education

John Abram, Chief Librarian, Lending & Reference
Dept., Newark Public Library

James Brown, Senior Librarian, Black Studies,
Newark Public Library

Mrs. Marjorie W. Fredricks, Supervisor of
Programs, The Newark Museum

Mary Sue Sweeney, Supervisor of Public
Relations, The Newark Museum

Funding for the Festival has been provided
by a grant from the New Jersey State Council
on the Arts.

Sources of Festival films have been indicated
with each entry. Source addresses are:

Budget Films, 4590 Santa Monica Blvd.,
Los Angeles, Cal. 90029. 213-660-0187.

Essex-Hudson Film Center, East Orange Public
Library, 21 So. Arlington Ave., East Orange,
N.J. 07018. 266-5625.

Film Rental Center, Syracuse University, 1455 E.
Colvin St., Syracuse, N.Y. 13210. 315-479-6631
and 423-2452.

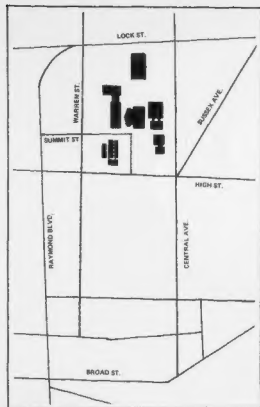
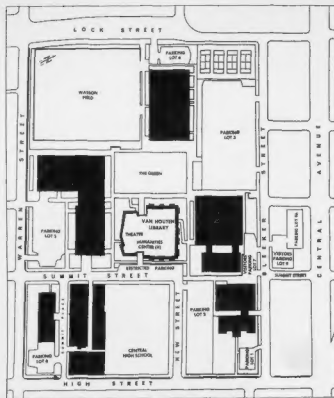
Evergreen Films, 196 W. Houston St.,
N.Y., N.Y. 10012. 212-242-4900.

Kit Parker Films, Carmel Valley, Cal. 93924.
408-659-4131.

Larry Clark, 1960 Grath Ave., Los Angeles,
Cal. 90034.

Phoenix Films, 470 Park Ave. S., N.Y., N.Y. 10016.
212-684-5910.

For information call
The Newark Museum:
733-6642 or -6600.





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